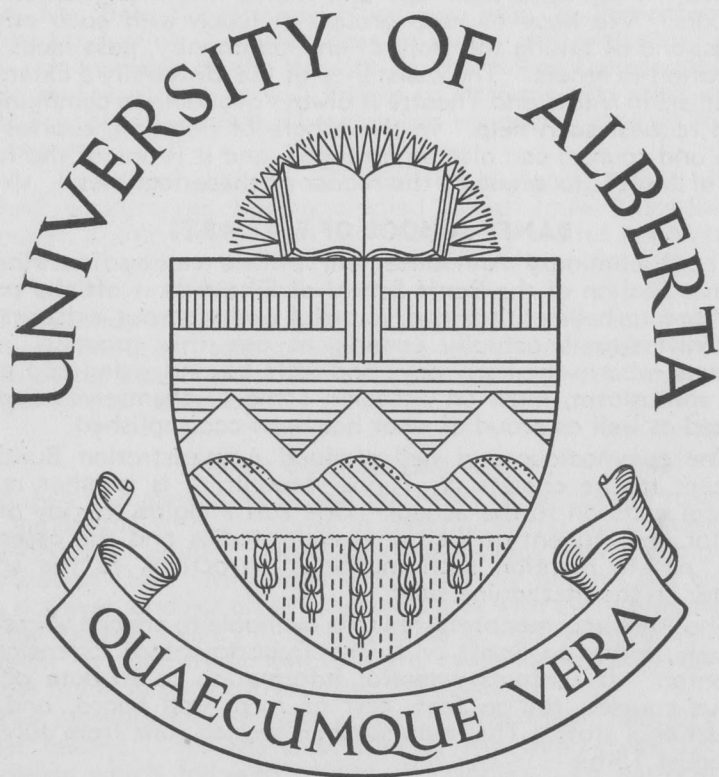


# M.A.T.



January 1953

Vol. 2 No. 2

# MUSIC, ART, THEATRE

Issued by the University of Alberta  
Departments of Fine Arts and Extension

## EDITORIAL

The changes and modifications in the last issue of M.A.T. have resulted in favourable comment from several quarters. It appears that there is a place for a small periodical of this kind, where current news items dealing with the local and provincial art groups are circulated among those interested.

Music Art and Theatre groups in Alberta are vital and progressive. They have their ups and downs like most human endeavours. We hope to keep groups in touch with each others' doings, and by telling the story of one community, pass ideas and inspiration to others. The assistance of the University's Extension specialists in Music and Theatre is always available to communities which request such help. In the sphere of painting, courses exhibits and counsel can also be arranged, and it is one of the functions of M.A.T. to acquaint the reader of these facilities.

## BANFF SCHOOL OF FINE ARTS

The Preliminary Announcement of the twenty-first Annual Summer Session of the Banff School of Fine Arts is off the press. It is hard to believe that this youthful and vigorous offspring of the University is actually coming of age this summer! The founders, who in the early days had little beyond vision and practical enthusiasm, must on occasion come to themselves and be amazed as well as proud of what has been accomplished.

The commodious and well planned Administration Building, adjacent to the chalets on Tunnel Mountain, is another major physical addition to the School. One can imagine the joy of instructor and student at the convenient studios and the assembly room, not to mention such mundane attractions as the snack counter on the mezzanine floor.

The Announcement referred to is available to anyone who cares to apply, either to Banff or to the Department of Extension at Edmonton. It contains essential information as to date of the various courses, tuition fees, cost of room and board, and the instructional staff. The main summer session runs from July 6th to August 15th.

## WINNIPEG BALLET DELIGHTS ALBERTA AUDIENCES

Edmonton and Calgary audiences are paying generous tribute to the Winnipeg Ballet Company, whose five-event series has reached such standards of quality and entertainment.

Mrs. Betty Farally enhanced her reputation as producer and ballet mistress. The conductor, Eric Wild, also composed and arranged the music for the rollicking "Dan McGrew". Gweneth Lloyd, Arnold Spohr, Joy Camden and David Adams were choreographers.



## **BOSZORMENYI-NAGY VISITS EDMONTON**

Hailed by many as one of the world's leading pianists alive today, Mr. Bela Boszormenyi-Nagy has been in Edmonton this month, conducting a master class in piano and presenting a recital. A member of the faculty of the Royal Conservatory of Music in Toronto, he is well known to students and staff of the Banff School of Fine Arts where he has conducted courses for the past two years.

Mr. Boszormenyi-Nagy, a native of Hungary, has a distinguished background, having studied under Imre Keeri-Szanto, Dohnanyi, Zoltan Kodaly and Leo Weiner, before his appointment as professor and later head of the Piano Faculty in the Franz Liszt State Academy in Buda Pesth.

The enthusiasm of the critical audience at the recital in Convocation Hall is in itself something to be remembered. We cannot do better than append the critique which appeared in a recent number of the "Gateway".

### **"Pianist Gives Moving Recital**

A dish of superlatives is fare not many of us care to take, but it is impossible to avoid some in describing the performance of the Hungarian pianist Bela Boszormenyi-Nagy Monday night in Convocation Hall. Mr. Nagy is not entirely beyond the critical pale, however, and not all of us would agree with everything he did; but the power, beauty and eloquence of his playing so overwhelmed us that these details were remembered only as they deserve to be, in perspective, after the concert.

The opening Mozart was rendered with taste, restraint and tender feeling. But the execution of the thirty-three Diabelli Variations which followed, defies description. To perform this work, whose musical interest suffers seriously from its insipid foundation, so that we are not only concerned to the end, but deeply moved as well, is a great feat indeed! In his best moments Mr. Nagy played with superb poise and assurance and a profound understanding of the composer's thought.

The calm mastery was evident in the Bartok, highlight of the second half of the program. This highly intricate, dissonant, and almost atonal music was delivered with pungency and insight capable only to one who has it in his veins.

I might cavil at certain matters of taste and nuance in the B Brahms, but considering the wonderful spirit of the B minor Capriccio, they are small points. A rousing performance of Liszt's Mephisto in the Country Inn concluded the program, but the enthusiastic audience recalled the pianist for three encores."

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The University Mixed Chorus makes its bow to the public again next month. Edmonton audiences will have the opportunity of hearing it on February, 2, 3 and 4, at Convocation Hall. The former president of the Chorus, Bill Egbert, is assisting in sponsoring the Calgary production, which is scheduled to take place at Knox Church on February 5 and 6.

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Music lovers and in fact all Albertans are proud of the accomplishments and fame of Betty Jean Hagen. Acclaimed last year as the outstanding woman musician of the British Commonwealth, she has been back in Edmonton this January delighting us at a celebrity concert. It seems only yesterday that she was one of our promising local student violinists.

### **EXTENSION CLASSES IN MUSIC**

In keeping with the work initiated previously by the Departments of Extension and Fine Arts, short courses in Music Appreciation and Choral Leadership are again being offered to communities throughout Alberta. As with other Extension classes, there are no admission requirements or examinations for these classes and no previous training in music is required.

In the case of lectures in Music Appreciation, the historical approach is utilized in discussing the development of music from antiquity to the present. Emphasis is placed upon style, form, and the concomitant factors of compositional techniques throughout musical history as they affect the lay listener. Every effort is made to keep the course on an elementary level, while salient points in each lecture are illustrated with recordings. More advanced courses of this type may also be arranged.

Such a course was presented in Edmonton this winter, from October 16th to December 18th. The response was excellent in every way. The auditors ranged from those with practically no knowledge of music to those who could bring to bear some background in history, recognition of styles and familiarity with composers. The diversity of tastes, usual in such classes, was everywhere apparent. Several expressed their intention of attending the sequent course, Music Appreciation II, to be offered at a later date.

Beginning January 22nd, a similar series will be inaugurated in Camrose at the John Russell School. In addition, Mr. Howard B. Barnett, Lecturer in Education at the Calgary Branch, University of Alberta, will present a group of lectures in Calgary.

The classes in Choral Leadership should prove especially valuable to the amateur musician in the position of Choir Leader who

feels that his knowledge of choral technique is limited. As the course progresses, the basic principles of choral work are discussed in relation to final performance. Emphasis is placed on learning through singing.

To date, a course of this sort has been commenced in Mayerthorpe. Particularly helpful in organizing the course were Mrs. James Norquay, who gave freely of both time and effort, and Rev. James Norquay, who generously volunteered the use of the United Church Basement. It is most heartening to note the genuine enthusiasm these people bring to their singing. Several come from such centres as Sangudo, Anselmo, Greencourt, and Rochfort Bridge, often at considerable inconvenience to themselves. Mention must be made of the very real impetus given to all such courses by the suggestions and helpfulness of Mr. D. D. Campbell, Assistant Professor in Extension.

It is the earnest wish of the Departments of Extension and Fine Arts that even more communities will avail themselves of such courses in the future.



### **THE ART CLUB OF ST. PAUL**

By Cécile Langlois  
President of The Art Club of St. Paul

With so many time-saving devices, it has become necessary to find extra activity to fill in our leisure time. To pre-occupy ourselves in the most advantageous way, a small enthusiastic group has found enjoyment in the Art Course. The majority of our members are individuals who finished school: a doctor, a home economist, several teachers, and a number of High School students and others. Those attending the course have given us several reasons: an opportunity to learn something new and different which is relatively inexpensive, a chance to glean further information concerning a hobby begun when younger, an opportunity to develop inner talents which otherwise lay dormant, and several are taking it to benefit our society.

For the High Schol students it is the opening of a large door into a realm of untold enjoyment. When we were first told that there actually existed no colours, that what we saw were reflections of light rays from the objects to our eyes, causing us to see different shades which we call colours, we were truly fas-

cinated. So many new terms, expressions and variety of materials to experiment with! Not only is our course entertaining, but it is also educational and we all recognize its cultural value. What a sensation to be able to look upon nature and still-life with different eyes.

Since we have attended only a few lessons we are not capable of fully appreciating Mr. Altenberg's talents. But we have no doubt of his ability to convey the theory and practice of art. Under his guidance the course will certainly be a success and an asset to our growing community of St. Paul.

### **MR. GLYDE'S MURAL**

A report by Jim Stolee

The Indian legend, "When all the world was burned," was the inspiration for the new picture by Mr. Glyde in the Wauneita Lounge of the Student's Union Building. The Cree Indians have a legend of the destruction of the world by fire and of how a wise and righteous man and his wife saved themselves. They stand in the centre of the picture and at their feet are grouped the animals which have fled from the fire. To the right we see the agitated warrior warning the people about the destruction which will come. To the left he is shooting arrows which repel the on-coming flames, now roaring among the tepees of those who scoffed at him.

The mural has a formal composition and the people are stylized and put in profile. In contrast with the rigid horror of the warrior and his wife is the pure fright of the animals. Deer, wolves, wild horses and foxes are crowded on the little area of safety, moving with an impatient vibrancy, afraid of the fire and of each other. The foliage of the trees and bushes is patterned very beautifully, almost in the style of mosaic or stained glass.

The painting harmonizes well with the room it decorates. Its pleasantly mellow colours and long oblong shape suit the lounge, which is large and rather low and panelled with blended and knotted wood.

### **I JUST WANT TO PAINT**

Very frequently the reason for painting as suggested in the title above is all the qualifications that I ever require from new students who want to join my class. Past experience, either recent or remote, a gift of a paint box for a birthday or Christmas, or coming to the class because someone else is coming, may all have their place as good reasons for painting, but if you really want to paint all these things may be added to you if you have faith—and are willing to work.

Some people take to painting of course like ducks to water, but for most students it is a settling down to serious study and diligent effort.

Landscape painting, or at least the desire to gain enough confidence with any medium so that outdoor sketching may be profitable and enjoyable, seems to be a widespread desire. This is natural and good, providing that the potential artist realizes early



that every technique has its limitations and every painter has his personal ones. What, however, is important is that each painter must develop his or her own technique. In a broad sense, no one can teach you just how to do certain things without forcing upon you the "instructor's style", and it is therefore very important to learn, and to learn early, your own limitations and of course your possibilities.

Nothing can be much more delightful than finding a nice shady location on a fine summer day, spreading out your materials and having an inviting scene before you just waiting to be sketched.

This physical set-up may be all that can be desired, but the problem still remains, i.e., how do I begin?

My first suggestion is that you leave your materials alone and spend some time in study. Try to analyze the scene before you to bring out the areas of light and shade that seem to form pattern. Remember always to look for this pattern, for what you put into your picture or what you leave out is really a problem in design, and it is just here that the artist has control of the situation and is forced to change and eliminate what is not essential to the composition as a whole.

I sometimes think of a composition for painting in the same way as the composition of a paragraph. You need a good central thought and all other thoughts that crowd into your mind, but have no relation to the main thought, should be carefully but firmly thrown out. This will get rid of a great deal of surplus detail in your sketch and enable you to do better with a few elements.

Think, too, of finding your way through a composition in the same way you would think of going on a delightful tour. You have some definite place to arrive at, but on the way there are other, not too many, things that temporarily arrest your attention.

Make a few preliminary sketches in your sketch book before settling down to paint. If none of these are satisfactory then there are two things you may do—find a new location or go home and think about what you have done. Perhaps you may indeed work better away from your subject where you have a chance to use your imagination along with what you remembered to put into or leave out of your sketch, for nature sometimes can be very confusing.

Now do you want to paint? I hope you do. It is a worthwhile adventure that only those who have experienced it can fully appreciate. Our class this winter is thinking seriously of all these things.

MURRAY MacDONALD.

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### Editor's Note

It is regretted that space does not permit the inclusion of Mr. Pullinger's article, "How to build you own lighting equipment" in this issue. We hope to publish it in the next issues.

# DRAMA NEWS



## CANADIAN WOMEN'S THEATRE GUILD

By Sue Laycock,

Canadian Women's Theatre Guild, Edmonton Branch

In September, 1952 a group of women met together in Edmonton and formed The Canadian Women's Theatre Guild, Edmonton Branch. Mrs. Andrew Stewart was elected Honorary Chairman, and Elizabeth Sterling Haynes Chairman of this organization. Its aims and objects are declared to be as follows:

1. Promotion of Canadian professional and semi-professional theatre. While in Canada there are many good amateur groups, there are no great professional companies who set standards, such as those set by the professional Ballet Companies, the professional musicians and professional artists.
2. That whereas the Dominion Drama Festival is the only National Theatre Organization in existence in Canada, this Guild support the D.D.F. in its work.
3. To develop a greater audience participation in the living Theatre.
4. To promote all forms of theatre training. Whereas there are no schools in Canada providing the kind of theatre training that can be obtained in England and France, that this group promote schools of a professional standard.
5. The employment of Canadians who are already trained. If 1 and 3 were developed it would then follow that the Canadians who have been provided by Canadian moneys with preliminary theatre training; with scholarships and fellowships given in Canadian money to talented young people; that these young people could then be employed at home and so activate aims 1 and 3.
6. To promote the formation of Women's Theatre Guilds all over Canada.
7. To attempt to establish scholarships, fellowships, etc., for the theatre training of talented young Albertans.

Since its inception the Guild has grown considerably. It relies on its members to "boost" by word of mouth any worthwhile dramatic performances given locally. It has provided lectures at Service Clubs and Home and School Associations on the contribution of theatre to great cultures and, in order to develop greater audience sympathy and understanding, it has arranged with the



Studio Theatre of Edmonton for lectures and demonstrations to be given before each of the Studio Theatre's productions. A course of lectures on play writing to be given by Elsie Park Gowan and Gwen Pharis Ringwood is being planned. It is hoped that eventually scholarships and fellowships may be established for training in all theatrical studies both locally and elsewhere.

The Guild added the words "Edmonton Branch" to its name because it was felt that this movement would spread all over Canada and become a force that would ensure national professional theatre. This would provide Canadian actors training and employment in their own country and they would no longer be faced with exile if they wish to put their talents to practical use. Calgary and Lethbridge have already taken up the idea of a Women's Theatre Guild, and it is hoped that other cities will follow suit. If fifty cities would take up this idea and each guarantee to raise \$1,000.00, there would be a nucleus fund of \$50,000.00 with which to start professional theatre.

### **ALBERTA ACTORS IN BRITAIN**

By Jo (Pilcher) Cormack

Many Alberta students, who have gained their love of theatre and the beginnings of technical skill in Edmonton, are now studying or working in England. Among these are Milwyn Davies, one time winner of the Canadian Amateur Hockey Scholarship and now working with the Gordon Grey Repertory Company in the south of England; Olga Laruska (Dianne Foster of C.B.C. fame); Lois MacLean, who toured and worked with the Everyman Theatre of Vancouver; all of Edmonton, and very recently Bernice Dorskind of Edmonton and Grant Reddick of Calgary.

Miss Dorskind was Director of Drama for the Edmonton Recreation Commission and did much fine work with the Community Theatre and the Studio Theatre of the University. She will be remembered warmly as the Countess in "The Italian Straw Hat" produced by the Studio Theatre in the summer of 1952. She also studied drama at the Banff School of Fine Arts while still at High School.

Mr. Grant Reddick attended the University of Alberta specializing in Drama in the Faculty of Education. He was very active in the Drama Club and the Studio Theatre while there, admirably portraying such difficult roles as the Ragpicker in *The Madwoman of Chaillot*, Trofimov in Chekhov's *"The Cherry Orchard,"* and many, many others.

Both Miss Dorskind and Mr. Reddick are now studying overseas at the Bristol Old Vic Theatre School, associated with the Theatre Royal of Bristol which has a very high reputation in Britain. In September 1952 having been accepted as students by the school, no mean feat in itself, they sailed for England. They have now been there for three months, working twelve hours a day and loving every minute of it—"the happiest and most wonderful three months of my life." The school is essentially one of

acting, and they are taking courses in all the allied skills—speech, ballet, fencing and so on, and of course acting itself. They have had lectures from such famous stage personalities as Michael Redgrave and Cecily Courtenidge. They have acted in various skits and plays for the school and from all reports are doing very well.

On all possible occasions, Bernice and Grant have attended plays in London, Bristol and Stratford. They were very impressed with the perfection of acting technique displayed by English actors, but were particularly thrilled by the Shakespearean production of "As You Like It" seen at Stratford. They are now both back at the School after the Christmas break and now we hear that Grant will be appearing in Henry V which the Theatre Royal has been asked to present during the Coronation. He says this will be his chance to "carry a spear" with the best England can produce.

### GREEN ROOM GOSSIP

When we asked Bert Pullinger if he would write an article on lighting for MAT he promptly complied with "How to Build Your Own Lighting Equipment." Bert's home town is Prince Albert, Sask. He received his B.A. from McGill in 1943 and served as student Stage Manager for the Dept. of English for three years. In his final year at McGill he was appointed as an Undergraduate Assistant lecturing in Stagecraft. Bert then went overseas with the army. Upon his return in 1946 he joined the staff of the Department of Drama, University of Saskatchewan, as assistant to Professor E. M. Jones. In the fall of 1947 he went to Yale, majoring in Technical Theatre. There he studied Lighting Design under Stanley McCandless and Stagecraft under Edward C. Cole. Bert received his M.F.A. after a three year course. He chose as his thesis, "Technical Aspects of Rural Area Theatre." He returned to McGill as Technical Director in 1950. In the fall of 1952 he joined the staff of Studio Theatre as Production Manager and Technician.

Alberta is indeed fortunate to have a Canadian of Bert's training and abilities. If you visit Edmonton, make a point of dropping around at the Studio Theatre and talking over your staging problems with Bert Pullinger.

Another contributor to this issue of MAT, Mrs. Sue Laycock, has had a distinguished career in acting in Edmonton. Mrs. Laycock has played many important roles in such varied productions as: "Elizabeth the Queen", "Loyalties", "Victoria Regina" for the Edmonton Little Theatre. She was a member of the cast of "Riders to the Sea", one of the first Edmonton productions to take part in the Final Dominion Drama Festival. Mrs. Laycock has also acted in productions for the Studio Theatre: Pirandello's "Henry IV", "The Madwoman of Chaillot", "The Cherry Orchard", and is presently in the cast of "Othello" under the direction of Elizabeth Sterling Haynes.

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Entries for the Alberta Regional Festival to be held in Lethbridge on February 19, 20, 21 are: "Othello", produced by Studio

Theatre; "The Emperor Jones" by Civil Service Playhouse; "Night Must Fall" by the Playgoers of Lethbridge.

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Entries in the Provincial One-Act Festival to date:

St. Joseph's Convent, Red Deer: "To What Purpose", directed by Sister Henri-Marie.

Teen Town, Red Deer: "The Knave of Hearts", directed by Allan Gibb.

Central Players, Red Deer: "Paradise Enow", directed by Mr. A. Martin.

Victoria Composite High School Drama Club, Edmonton: "The Green Cockatoo", directed by Watler Kaasa.

Brooks Little Theatre took no chances. Dick Clarke sent in their entry fee before they decided on their play!

Groups from Grande Prairie to Cardston, from Jasper to Provost and Acadia Valley have expressed interest in the One-Act Festival. Next year participation should be double that of 1953.

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Miss Betty Palate, drama teacher for the Jasper High School, produced four one-act plays with her students in January: "The Valiant", "Sing a Song of Sixpence", "The Florist Shop", and "Dormitory", a play Miss Palate wrote while attending the Banff School of Fine Arts last summer. She is anxious to make this play available to other directors who require high school plays. Miss Palate will be returning to Banff on scholarship next summer.

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Ed Klovansky, another 1952 Banff School student, who attends High School in Fallis, writes that his school is presenting a three-act farce: "To Blush Unseen". Ed also inquired about those inexpensive spot lights we mentioned in the last issue of MAT.

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A vote of thanks to the Quota Club in Red Deer for their decision to sponsor the Final One-Act Festival in Red Deer in April. In addition, Quota Club has been responsible for the organization of the Red Deer Drama Council, which has already given stimulus to drama activity in that city. Mrs. M. Bowles is President of the Drama Council; Mrs. Muriel Woodfield is Secretary.

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The Wetaskiwin Theatre Guild held a farewell party recently for Miss Anne O'Donnell. Anne was one of the enthusiastic spirits responsible for organizing the W.T.G., and she will be greatly missed.

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Mrs. Velma Gooch, drama teacher, Camrose High School, writes that her High School drama group presented five short plays and a pageant before Christmas. Mr. Al Herman, who teaches drama in Bentley, also had a successful pre-Christmas production of one-act plays.

The United Church at Edson has just completed a production of "The Tinker", directed by Jessie Thrift. They have taken the play to Jasper and other nearby towns.

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Murray Robison (also a '52 Banff student) of Coaldale Little Theatre, sent us a very interesting program of "Studio Night" which they presented before Christmas. Play readings of excerpts from Strindberg's "The Father", "Rip Van Winkle", "Escape" were presented along with a revival of "Eldorado", a one-act play. The audience was provided with "program evaluation" sheets and the group found the audience suggestions very valuable. Another Studio Night is planned for the spring after the production of "Blithe Spirit" and the One-Act Festival play.

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Both Medicine Hat and Calgary Civic Theatres are planning productions of "Berkley Square".

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Workshop 14 recently completed a production of "The Curious Savage".

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Calgary Arts and Letters Club is planning to do "The Torch-bearers".

### **NEWCOMERS TO THE BANFF SCHOOL STAFF**

The summer session of 1953 will see several new faces on the staff. As British artist, following in the footsteps of such inspiring and capable individuals as J. E. Bawden and Wm. Townsend, we have Wm. Scott, R.A. senior Painting Master, Bath Academy of Art. Wm. Scott studied at Belfast College of Art and at the Royal Academy School, London, under Sir Walter Russell, R.A. His work is represented in public galleries in Britain, Europe, North and South America and Australia. Nearly every year he holds a one-man showing of his work in London and will conclude his 1953 exhibition just before leaving for Banff.

Coming from Hawaii, where he leads the Department of Speech in the Island's university, we welcome Joseph F. Smith, who returns to Banff after a lapse of five years to lead the Theatre staff. Professor Smith has a distinguished background of experience, including Director of Dramatics, University of Illinois, member of the Department of Speech, University of Wisconsin, Head of the Department of Speech, University of Utah.

J. W. G. (Jock) Macdonald, O.S.A., D.A. (Edin.), is a personality who requires little introduction to former art students at Banff where he taught in the years 1945-1948 and in 1951. Now instructor in Painting at Ontario College of Art and President of the Society of Painters in Water Colour, Mr. Macdonald has wide experience as art designer and teacher. In case any rural Albertans should imagine that the initials after Mr. Macdonald's name credit him with being a graduate of the Olds School of Agriculture and a District Agriculturist to boot, it might be advisable to mention that they indicate Ontario Society of Artists and Diploma of Art at Edinburgh University's College of Art.